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# *The* **AUTHOR & JOURNALIST**

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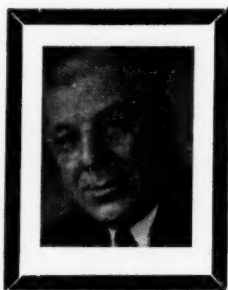
RALPH DAIGH

*Editorial Director*

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# MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



It is with a torn and lonely heart that I must tell you that John will be with you no more. He was taken seriously ill on the eve of his birthday, January 15, and though everything possible was done for him, he died in my arms today (January 23) at the Boulder Colorado Sanitarium where we had taken him immediately he was stricken. Diagnosis was coronary thrombosis.

The children were with me. Richard had flown from Chicago, Margaret and Forrest from San Francisco. Johnny and his wife came up regularly from Denver.

Hard as the ordeal was—for four hours he wouldn't let go, though breath was coming in hard, short gasps—we were not a hysterical, sobbing family. Dad meant too much to us for that . . . too much of his courage, and determination, and strength of purpose were in us all. It is going to be hard going on without John, for our work and our play, our hopes and our dreams, all were merged. Married since 1912, we had had a wonderful life together. But already I feel John's presence. I shall go on with the *A. & J.* with him as the invisible co-publisher, prompting, helping, suggesting.



This issue was produced under great difficulties. Only the deFord article had been prepared when John was taken ill. Getting the rest of the book together while every night I stayed close by John at the hospital (they allowed me to have a cot beside his bed), carrying two loads daytimes, was almost more than could be accomplished. The result is far from perfect, but I know you will understand that I did my best under the circumstances.



I shall say little else in "Mostly Personal" this month, but I do want you to meet Jesse Stuart, author of "Taps for Private Tussie," a 1943 Book-of-the-Month Club selection, and a national best-seller, who greets you from our cover page, and who "tells all" about his becoming a novelist in this issue of *A. & J.* For Jesse is an interesting person to know.

A brawny six-foot farmer from the hill-country of Kentucky, Jesse Stuart earned the title of "the American Robert Burns" after his collection of more than 700 poems, "Man With a Bull-Tongue Plow," was published. Then came short stories—more than 300 of them—and finally a novel.

For a boy who left school at eleven to help his family, that is a wonderful accomplishment! At nine, young Jesse knew what it was to work a 12-hour day, hiring out to well-to-do farmers, for 25 cents.

But desire for learning was strong in him. He brushed up on grammar, entered High School, and was graduated. He attended Lincoln Memorial College in Tennessee, working in the hay fields, digging water lines, cleaning manholes, to earn his tuition.

In three years he completed his undergraduate work; then he took a year of graduate work at Vanderbilt University. After his volume of poems appeared he was awarded a Guggenheim Fellowship.

Ever since he can remember he has wanted to be a writer. When the urge became too great, he would drop whatever he was doing to put down his ideas. It was typical that he left a sprout field to go to work on "Private Tussie." He had reached a point where the book *had* to be written.

Jesse Stuart lives on the farm of his forefathers. He taught school for eleven years—was Superintendent of Greenup City Schools when he wrote the book he tells about. Naomi Deane Norris, whom he married, was likewise a school teacher (10 years). They have a little daughter, Jessica Jane, four years old. There is a great deal of work Jesse wants to do, now that he is back home, out of the Navy. He wants to clear the pastures of brush and briars, to improve the buildings on his farm, to visit old places, see friends, but most of all he wants to write of the folks he knows, the homely characters of Kentucky, the state where he was born.



Writes Miriam Allen deFord, "Let me repeat my thanks to the men and women who (in the midst of the holiday season) took the time and trouble to stretch a helping hand to their younger colleagues and perhaps in the future their friendly competitors." And we of the *A. & J.*, reading Miss deFord's carefully prepared report on "Author-Agent Relationships" repeat our thanks to her for her painstaking labors in digesting the mass of questionnaires returned, and presenting her findings so clearly and so readably.



Congratulations to a recent *Author & Journalist* contributor, Loula Grace Erdman ("Characters From Real Life," July, 1946) who has just won the \$10,000 Dodd, Mead-Redbook prize. Her book manuscript, "The Year of the Locust," will appear serially in *Redbook* in late spring, be published by Dodd, Mead in September.

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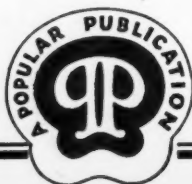
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# THE AUTHOR & JOURNALIST

February, 1947

## AUTHOR-AGENT RELATIONSHIPS

Established Writers Give Their Views

. . . By MIRIAM ALLEN deFORD

WHEN our first author-agent survey appeared in October, 1945, it covered the general question of "to use or not to use." More detailed phases of the author-agent relationship were not touched upon.

Judging from the number of letters received since, the beginning author, once he has decided to employ an agent and has secured one (no mean feat in itself), is immediately beset by a multitude of problems, ranging from the agent's rights of revision to the method of escape if the author finds he has made a bad choice.

To cover these and other aspects of the business dealings between writers and literary agents, we had recourse again to our kind and patient friends, the established writers. Once more they responded generously, and from the replies they sent, the following detailed survey has been compiled. Many of those who responded asked that their names not be used (usually for fear of misunderstanding on the part of their own agents if they spoke frankly about agents in general), but every answer given here comes from a professional author who earns his or her living by writing for the magazines and the book publishers.

The first question asked was: "Should an author sign a formal contract with an agent, or is an informal agreement safe and sufficient?"

Most of those replying said that an informal agreement or exchange of letters was preferable. "I wouldn't deal with an agent who demands any kind of a contract" (Samuel Hopkins Adams). "Most agents are aboveboard. An occasional one is a crook. A contract is of little use, if a crook has dissipated one's funds" (Alexander Laing). "I would not have an agent whose word-of-mouth was insufficient." "If you can't trust an agent—don't retain him" (Bellamy Partridge). "Faith is the essential between author and agent. Without it, the writer needs another agent. With it, a contract is unnecessary" (Ernest Haycox).

A few disagreed. "Most agents want a contract, particularly with a new client. They don't want to break ground for a new chap and have him skip to somebody who will clip commissions when the client grows profitable" (Phil Stong). "After the author is satisfied of an agent's integrity and ability, a formal

contract is best for both. A 'trial marriage' is usually the procedure" (Nalbro Bartley). "Either one is all right provided it is in writing" (Sophie Kerr Underwood).

Question No. 2 asked if an author should agree to let an agent handle all his output or should exempt certain types of work with a limited market or for which he had direct markets.

"Usually," said Jack Woodford, "it is the author who wants the agent, not the agent who wants the author (if it's a top agency), so the author has to more or less play ball." "Given an agent willing and able to handle entire output," said a novelist, "I think this is the best arrangement." An economist disagreed: "In my work I did not allow my agent to handle everything; makes no sense." "My agent has always allowed certain small articles of opinion, written for publications of small circulation, to be done without reference to her," Vincent Sheean remarked.

"Usually agents handle *all* an author's work, and that makes them feel better." "To exempt certain material is petty practice" (Ernest Haycox). "A smart agent won't waste time on a manuscript he doesn't think he can sell" (Edison Marshall). "I would never consent to having an agent handling all my output" (Harry Harrison Kroll). "If I sell something direct I pay my agent" (Faith Baldwin). (Ida A. R. Wylie does the same.) "The agent's jurisdiction should not extend beyond the manuscripts he is asked to sell" (William McFee). "No agent should handle *all* an author's output, especially if varied" (the extremely "varied" August Derleth). . . . "Keep book rights at least, in author's hands."

In general, the exclusive fiction-writers would let the agent handle all rights; those working in different fields would not.

The third question dealt with the agent's duty (or right) of revising an author's manuscripts. Sentiment against allowing an agent to make any changes in an author's work was almost unanimous: "You are not an artist if you don't do all your own revising," said David McCord. A few comments follow: "Suggestions from the agent as to revision by the author himself are sometimes helpful" (Will Irwin). . . . "A shock-

ing idea." "Mine is welcome to go as far as he likes, but he always wants my O.K." "The notion of an agent making changes at his own discretion is ridiculous" (Phil Stong). . . But another writer said: "It is better to be criticized by an agent than to get a story back from an editor."

"An agent sells; a writer writes" (Ernest Haycox). "Depends on whether the author is writing primarily for money or art. If the former, some agents are better qualified than he to make certain revisions" (Vardis Fisher). . . "I hold suspect all agents who 'for a consideration' will revise author's material themselves. Maybe I'm wrong, but there is opportunity for a 'racket' in this." "The agent should have no part in the writing" (William McFee). . . "An agent points out a weakness but the author does the revising." "The agent's job is selling finished work" (Lillian Bos Ross). "Only very minor corrections should be delegated to the agent" (Archie Joscelyn). "Why write, if you have to have someone wet nurse your stuff?" (Thyra Samter Winslow).

As a whole, the authors agreed that an agent's suggestions are welcome, but not his revisions, especially without the author's O.K. Practically all agreed that an author should read his own proof. Eugene Cunningham was vehement about it: "I—Me—Myself!! I have just gone over a cowboy book revised in the East; editor altered whole dialogue sentences to make the punchers speak better English!"

Question 4 asked what credentials or assurance of financial and professional standing an agent should be expected to furnish. The consensus here was that a list of the authors already being handled by the agent was sufficient; as Phil Stong put it: "It's very simple—whom is the chap representing? If he happens to have a bunch of tough mugs on his list, he is either good or dead."

Eugene Cunningham said he considered how many years the agent had been in business, the caliber of his clients, and his address. "When I see an ad, Susie Simpkins, R.F.D. No. 2, Sidemeat, Mo., will revise, repunctuate, retype, and market your scripts for 50 cents per M words—well, sympathy for Susie won't make her an agent!" he said.

Alexander Laing thought an author had the right to get bank and other credit references, and to check professional rating with book or periodical publishers independently. Inez Haynes Irwin reminded us that "if the author is a member of the Authors' League of America he can always ascertain the agent's standing." (Vardis Fisher and Fairfax Downey said the same.) "Authors should either deal with an established firm or know the agent personally."

Elizabeth Seifert felt that "an agent, like a doctor or lawyer, must be accepted on faith." And Ernest Haycox remarked sadly that "assurances aren't much good. Any first class crook can furnish them by the bale. That's how mining stocks are sold." He, like others, felt that inquiry among publishers, editors, and established clients was better than any "credentials"—which most agents wouldn't furnish anyway.

A reader had asked if an agent had a right to insist that manuscripts returned by him must not thereafter be submitted elsewhere. The answer is almost 100% No—frequently expressed very strongly. One author thought it depended on the working agreement, and four pointed out that as long as the author continued to employ the agent, he should not submit returned manuscripts through another agent—i.e., he should not be employing two agents at once.

Though one or two felt that anything a good agent could not sell would never be sold in any event, Harry Harrison Kroll said he had sold work, "including a novel that brought me in \$10,000, after two agents

had given it up as hopeless. For me to have committed myself to putting it on the shelf would have been folly." (If the compiler may be permitted an opinion, I should add that at least half the work I have sold, often for good money, had been found unsalable by one or more agents.)

The sixth question was similar. It asked whether, if an author sold a manuscript returned by an agent, the agent had any right to a commission on the sale, or under what, if any, conditions, an agent had a right to commission on any manuscript he had not himself sold.

The answers varied. "If the agent has spent time and effort in handling the manuscript, he should get his commission" (Samuel Hopkins Adams). . . "I've always paid full commissions on direct sales, because, unless there is some very urgent reason against it, I insist all business be handled through agents." "Some agents contend that the work they have done on a particular manuscript may indirectly pay off later, and should bring compensation to the agency. If the agent is really engaged in a constant build-up, I think he can rightly claim a percentage of all the author's writing income during the term of the agreement, but the author should not accept such an agreement by default" (Alexander Laing). "A good honest agent wouldn't expect money he did not earn" (Anne B. Fisher). "If an agent has not been properly dismissed and all further interest terminated he will claim a commission and probably get it" (Bellamy Partridge). . . "The agent has a right to a commission if he usually handles the author's work with the market sold, especially if he first created the market." "If the author sells it, agent gets no commission. If another agent sells it, due notification having been given, let the two agents fight it out."

In general, the answers pointed out that exceptional circumstances do exist, and that, as one writer put it, "if the author and agent cannot come to an amicable agreement, there should be a divorce."

Question No. 7 was partially answered in the first *Author & Journalist* agent-survey, but was asked again in another form. It related to the use of different agents for various rights—motion picture, dramatic, etc.—and for various categories of writing, such as books, articles, short stories, etc. Most of those answering said that separate agents for motion picture rights were necessary unless the agent of the first instance had such a department, but that aside from this, one agent was best.

"Unnecessary complication," Ernest Haycox thought. Other comments were: "Over-wieldy" (Samuel Hopkins Adams). "One agent ought to represent the author—you'd die of agentitis otherwise" (David McCord). "Best agents handle all rights." "Better to have one headache only." "No advantage in it for the author." "An agent would be more interested in an author who gave him all rights." "One competent agent should be sufficient" (George W. Ogden). "It sounds more confusing than helpful" (Lillian Bos Ross). "You're only complicating your job in having each of three men do one third of your representing" (Frederic E. Van de Water). "One agent is enough if he's a good one" (Arthur Meeker, Jr.). "Depends on agent. Some handle certain lines best, other lines not at all or poorly" (Joseph Gollomb).

The beginning author's worst headache comes when he finds he has made a mistake in choosing his agent, and wants to get out from under. The topnotch agencies don't usually welcome beginners, and the beginners often make mistakes in choosing agents who will accept them. Then they don't know how to undo them. This problem was put up to the established



authors who were sent the questionnaire, and they have been more than helpful in the advice they have given. The question was divided as to formal and informal contracts, and the authors were also asked their opinion of the minimum time during which an author-agent agreement should remain in force.

"The contract should contain a clause," said Rupert Hughes, "permitting withdrawal at any time, on notification. The arrangement should last only as long as both are satisfied and happy." Ernest Haycox didn't like the idea of "a clause providing for termination unless the agent sells a specified number of manuscripts within a specified period." "Who knows," he asked, "if an author can write that many salable stories within the period?" "How two people agree to disagree depends wholly on the kind of people they are," said a novelist.

Jack Woodford answered the query as to how a dissatisfied author with an informal agreement could terminate the arrangement without being unfair or causing hard feelings, by saying: "Shoot the agent." "There should be no time limit," one author thought, and Alexander Laing echoed: "As with divorces, there's no over-all rule." Will Irwin thought gloomily that hard feelings were unavoidable, and Mrs. Irwin suggested writing "as kindly and tactful a letter as possible." "I don't like the sound of that 'number of manuscripts' clause," said our economist; "you aren't selling pig-iron." "The author should have a right to drop an unsatisfactory agent at any time, paying *pro tanto* for partly finished deal," remarked Bellamy Partridge. Several persons suggested a year as the life of a contract. Erskine Caldwell suggested five years, another novelist "two or three years."

Albert E. Idell thought an agent was entitled to continued royalties on anything he had sold, even after termination of the contract. "Any reputable agent will release an author on demand," said Vardis Fisher. "Tell him you're dissatisfied, get back your manuscripts, and say goodbye," advised Wythe Williams bluntly. "Contract should terminate without penalty if either party so requests, and at once," another author felt. "The writing profession is, after all, a profession, not a business," said Ida A. R. Wylie. "A good deal must be left to the ethical and artistic decencies of both parties." "Personal relations of author and agent should be cordial enough to stand the test," another writer believed. Frederick E. Van de Water said that his own contract provided for termination at any time *after six months' notice*.

Archie Joscelyn warned beginners that "it usually takes a period of months, perhaps many of them, before an agent can get things to running smoothly." "There is nothing to do," said Arthur Meeker, Jr., "if the agent wants to be disagreeable, but bear it; but I doubt if any good agent would want to keep an unwilling author." "Don't be unfair," said another author. "If fair, to hell with hard feelings." Finally, Edison Marshall suggested "a free-love relationship between author and agent instead of a marriage." (Another novelist, using the same analog, suggested a "trial marriage" of a year.) "It would be awful," said Mr. Marshall, "to keep on if either is unhappy about the whole thing."

On Question 9, the proper agent's commission, nearly all those replying agreed that the usual 10% was fair. The only exceptions were Edison Marshall, who believed that 15% was proper "for authors that take a lot of handling;" an anonymous author who would allow 25% or even 33-1/3% with beginners; Kenneth Roberts, who noted that the British Society of Authors charges only 5%, but was quite willing to pay 10% to an American agent; Sophie Kerr Un-



"I'd like to get my hands on the 'bird' that started you reading the A. & J. . . . Do you hear me?"

derwood, who was willing to pay up to 20%; Eugene Cunningham, who had "offered 20% on certain material, depending on the markets and difficulties the Poor Agent faces"; and William McFee, who thought the fee "could be less after a long period." Fees for motion picture, dramatic, and foreign sales were suggested ranging from 5% to 20%. Lillian Bos Ross, giving the 10% figure, remarked that "at that figure an agent will need plenty of money-making writers to keep things going while he or she builds up the new chums into professional writers."

There remain several authors who were good enough to write long letters full of excellent advice. Space limits prevent extensive quotation, but some excerpts must be given.

Although these questionnaires were intended to be sent only to authors who had replied previously that they now employed agents, one went by accident to an anti-agent author, some of whose remarks are worth quoting:

"For a writer who values writing as an art and not as a business proposition, an agent is, in my opinion, useless. An agent is often unable to obtain from a publisher the kind of consideration that a writer may get if he establishes a good relation with such a publisher. Writers should not be so timid, and should be willing to take on responsibility for themselves. From my own experience on magazine staffs and in the book publishing field, I have yet to see a really able piece of writing turned down. Any piece of writing, if it is original enough, may have difficulty in the beginning in finding a place, but an agent cannot assist the process; in fact, he may hinder it."

In opposition, Albert E. Idell considered an agent "invaluable." He added: "The author who uses an agent only for hard-to-sell manuscripts and places the others himself will soon have another agent to add to the list of those with whom he is dissatisfied."

A well-known author and magazine editor who did not want his name used wrote this very perceptive "general comment":

"Perhaps the greatest service an agent does an author—and even an author who is well established—is keeping up his morale when the writer is in a slump. Writing is so personal a profession and is so much a personal expression that the author is often altogether too much upset by a rejection which may have been an unwise one on the part

(Continued on Page 20)

# HOW I BECAME A NOVELIST

. . . By JESSE STUART

WHEN I arrived in America, after spending fourteen months, my Guggenheim Fellowship money, and all the extra cash I had saved, in Europe, I went directly home and started working in a sproutfield. And when I was cutting sprouts, I kept thinking about the press notice that I had returned from Europe with a novel ms. That wasn't true. I had never written a novel. I had never even attempted to write one. I had been told by teachers in college and university that I rambled too much in prose ever to tie a novel together. My publishers, I had heard indirectly, didn't think I could write a novel. And I didn't think I could do it either.

Who is it that says I can't do this or that? I thought. I was told that I couldn't write a short story too. And I have written short stories that have been accepted by the editors of the best quality magazines in America and England. And I am going to try the novel. Why not? How can I ever live down the publicity that I have already written a novel? Friends will be asking me why it hasn't been published. And I'll have to tell the truth or lie about it.

Then I thought: What will I write about? Europe? No, I reasoned. I don't know too much about Europe after all I've seen. I know more about the people in the hills of Kentucky where I have lived all my life. I am one of these people. I was born here. And if I know anything about people, it is these people, my people, that I know most about.

Then I thought of the danger in writing a novel about the people around me since they had been greatly disturbed by many of my short stories that had been published in well-circulated American magazines. The stories I had written about the people had always returned for them to read. And if I could write a novel, what would it do? Would it return, on a bigger scale than the short stories, for my neighbors to read?

When I started planning my novel, I tried to move it miles away. But it kept coming closer home. And when the idea was firmly in my mind, the entire novel, it was very, very close home. It was almost on my doorsteps. On August 8, I started my first novel. I started writing about Anse Bushman, a hard-hitting, hard-working, cigar-smoking, tobacco-chewing land owner, and Boliver Tussie, a don't-give-a-damn, happy-go-lucky, whiskey-drinking, moon-shining tenant. I knew these men and their families. And I knew their conflicts in real life. I started putting them down on paper. First day I wrote ten thousand words. There was too much about them to write. My trouble was over-writing or leaning too favorably toward old Boliver, the tenant.

Another trouble was, I had too much work on the farm to do. I had to take care of three hundred sheep and I had to be in the fields cutting sprouts from the pasture fields which had grown up considerably while I was in Europe. Uncle Jesse, Ivan Nelson, Cecil Salyers, Beecher (Horsefly) Salyers, Tom Adams, and I had two hundred acres of steep slopes to cut. And after I'd spend the day in the field I'd come home and work on this first novel at night.

But I didn't take every night to work on this novel. I was as much in love myself with Naomi Deane Norris, who lived in Greenup, Kentucky, approximately five miles over a near-mountain, as Finn Bushman was with Subrina Tussie. And I walked two nights out of each week across this near-mountain to

see her. Writing, cutting sprouts, taking care of the sheep and going to see Deane went on through the month of August. Then suddenly a notion struck me to pick up my half-finished manuscript, my typewriter, and some clothes and pull out. I found myself getting mad at the farm and all of my surroundings because everything seemed, I thought, to interfere with my writing and, at this time, the love affair of my life. I found myself giving Finn Bushman all the pent-up love there was in me for Naomi Deane, to his Subrina. And the hatred I had for my farm, and everything and everybody that interfered with my writing, I put into Anse Bushman, who fought his son's going with Subrina Tussie with all the fight there was in his powerful body.

Due to the aggravated situation I had created for myself, I did pick up my typewriter, a suitcase of clothes, and the unfinished script, and pulled out toward Greenup. I left the farm and everything on it for my father to handle until I returned. I didn't know where I was going. I didn't have money to stay at a hotel. I hardly had enough money to buy paper.

When I walked into Greenup, I started looking over the houses. The most convenient one was Oscar and Ann Sammons' little white cottage on the Ohio River front. I'd gone to high school with Oscar and I had played football with him. And when he had returned from University of Kentucky Law School and had run for County Attorney on the Republican ticket in a Democratic County, I had helped elect him. And besides all this, he and his intelligent wife Ann, had never locked their doors, not on an old friend anyway. I knew there was an extra room. And another advantage their location had, just across a swinging bridge over the slough lived Naomi Deane Norris.

WRITERS I MEET . . . . . By Townsend



This was the right location. This was the place. And so I crossed the swinging bridge to their white cottage.

"Come in," Ann welcomed me as I arrived in the afternoon. "Where on earth are you going with a typewriter and a suitcase? Taking a trip?"

"I'm coming here," I said. "Can you put up with me for a few days, maybe a week, perhaps a month?"

"Sure, sure," Ann said, thinking I was joking. But I walked through the house to the backroom, unloaded one of Ann's tables, asked for a cloth to put on it so I wouldn't mar the varnish when I scooted the typewriter. In a few minutes I had made all adjustments in this quiet little room and I was working.

"Now this room will be yours," Ann said. But she didn't have to tell me; I already had it. That afternoon Oscar came home.

"What are you doing here, Stuart?" he asked me.

"Trying to write a novel," I said. "Couldn't get the time to do it at home."

"You can't write a novel," he kidded.

But he didn't mention the short stories, for he was one I had written up in a story and had forgotten to change his name. I thought he might not be too friendly. But I was surprised. He told me to go to it, that the house was mine. And there was another reason, too, that he didn't object. I had spent several nights with him and Ann, anyway. When I had come to see Naomi Deane, if the night was so dark when I left that if I held my hand up before me and couldn't see it, I didn't try to cross the near-mountain home. I walked across the bridge and spent the night with Ann and Oscar now that I didn't have the dollar to get a room from Modock Callihan over the restaurant.

Through the month of September, I worked furiously on my novel. From the window in my little room, I could see the trees turning. These coloring leaves on the trees represented numbers of days, and when a puff of wind swirled them to the ground, I regarded them as passing days. I was in love and I was writing my first novel. And even other strange ideas would pop into my head, I'd stop long enough to do them. During this month, I wrote, in addition to working on the novel, five short stories. Because the days were as leaves and they were leaving the trees, going away forever, hell bent for destiny. So was I.

I'd do a chapter on the novel, revise it. Then I'd walk down to the courthouse for my afternoon walk, give the chapter to Mrs. Blanche Cales, who was Oscar Sammons' sister and secretary. I was finishing this book as I went along. When the last chapter was written, I wanted Blanche to be ready to sit down and type it. And then I'd get a look at the novel ms. that my publishers didn't know I was doing. Blanche had quite a bit of work to do in the office. But when she got behind typing my novel, I reminded her that this novel ms. was important and I wanted her to keep up with me. I told her that I would pay her as soon as one of the short stories, that I had written and she had also typed, sold.

In September another thing happened that changed the whole setup. Naomi Deane and I went with another couple for a Sunday to Carter Caves. But I didn't see much beauty in underground caverns. Not on this Sunday anyway. Another idea popped into my mind. The idea was for a poem. I didn't have paper, but there was a delapidated copy of the *Ashland Daily Independent* in the car, and Bush Stratton, who was dating Deane's sister, Nancy, loaned me a soft-lead pencil that would mark over the newspaper

print. That afternoon, I wrote a long poem, "Eternal Destiny," over the pages of this newspaper. When I'd finished, I let Bush read the poem.

"I've read this newspaper for years," he said, "but honest, this is the best thing I've ever read in it."

I typed the poem that night and sent it to *The American Mercury* next morning.

On the morning of October 1, at the breakfast table, I complained to Ann that the coffee was weak.

"I used the same amount of the same brand of coffee, that I always use," she said. "I can't taste any difference in it. Oscar, see if you can."

Oscar sipped and swallowed. He repeated the act until he'd about finished the cup.

"I can't tell a bit of difference in it," he said. "It's the same coffee we've been having."

I packed again. I took my typewriter and ms. five-sixths finished, my suitcase and went to see Modock Callihan. He gave me a room over the restaurant. But when I started writing, I was reported by someone who wanted to sleep late and go to bed early. Then I went to the courthouse and found an old room in this temporary courthouse where the plaster was falling and it was regarded as unsafe. I fixed a makeshift table for my typewriter, swiped a chair from one of the offices of a local county politician, and started work.

I had been working at this arrangement not more than a week when I received a letter from *The American Mercury* with a check for \$35 for "Eternal Destiny." And this was what I wanted. I had thirty-five dollars in my pocket when I went to see Naomi Deane. When we drove to Ashland, I asked her if she would marry me now and not wait until the next spring when we had planned to marry. Do it now. This was the time. Leaves were falling and they represented days. Time was passing and we were getting older. And I intimated to her that I was doing a novel that might be acceptable. She had known me from childhood. We'd gone to school together. Even in those days I was fond of her but I didn't realize then that I would fall so deeply in love with her in later years. She consented to marry me. Just before midnight, Thursday, October 12, we had our marriage license.

Before I had time to find someone to marry us, it was in the morning hours of Friday, October 13.

"I'm not superstitious," I told Naomi Deane. "But I want this marriage to last. Let's forget Friday, October 13."

This was one day I couldn't write. I couldn't realize that marriage was so close at hand, that I would soon marry the girl I loved. I couldn't work on the novel, not now. After I was married to her, I could work like fury. And, I wasn't sure, the novel might not be worth much anyway. I wanted Deane more than I wanted to do the novel. And I had to tell somebody what I'd done. So, I told Ann and Oscar. And that evening we went back to Ashland with Oscar and Ann as if we were going to a movie. For Deane couldn't let her mother know she was going to marry me. Just after midnight on Saturday, October 14, we were married. Deane went straight back to her home as if nothing had happened; I went back to the hotel and started writing as I had never written before.

In the evenings I had dated with Deane at her home. We dated as we always had. Mrs. Norris didn't dream that we were married as I made every effort I could to know her better. I knew that we would be in close contact in later years, now that I had married her daughter. But I found her difficult

(Continued on Page 18)

# THE OUTLOOK FOR '47

## An A. & J. Report

WILL 1947 see the end of rising prices for manuscripts? Will publications increase their buying as the paper situation eases? Or will there come a post-war slump? Will the way of the writer be harder or easier in the coming year?

These and numerous other questions the *A. & J.* set out to find the answers to in its 1947 survey. The results were most encouraging.

► *Prices are still rising.* Out of 115 editors of books and magazines in the general, fiction, juvenile, and trade fields, not one mentioned a decrease in rates. Typical statements were: "We have been constantly increasing our rates for a number of years. We shall probably continue to do so. No spectacular increases this year, though." John Starkey (*Young Catholic Messenger*). "In spite of increased printing costs we hope to keep up the rates, and if possible increase them slightly." Neil G. Smith (*The Challenger*). "The same, or slightly better." John Butterworth (*True Detective*). "Some better. We are changing from fair payment to merit-rated payments." Howard Shonting (*Laundry Age*). "Rates have just increased 15%." John W. Campbell (*Astounding Science Fiction*). "Rates of payment are going up like everything else." Wilfred E. Lindgren (*The American Baker*). "Rates have gone up so fast during the war years that 1947 should see a leveling off. However, pictures are bringing better prices." H. G. Tapley (*Outdoors Magazine*).

► *Book royalties remain unchanged.* This was the consensus of the editors of book houses reporting, although Theodore M. Purdy, editor, D. Appleton-Century Co., Inc., voiced the opinion that "owing to increased manufacturing costs, royalty scales for book contracts will in many cases be lower. Otherwise, book prices will have to be raised again." James W. Zarbock, editor, Robert McBride & Co., believes rates will be better for top-flight material. "depending, of course, on the book." Commented Edward C. Aswell, editor, Harper & Brothers, "Book royalty rates do not vary from year to year."

► *Staffs now back to normal.* Only six out of the 115 editors returning questionnaires reported that staffs were not yet back to normal. Nearly all book publishers mentioned larger staffs—"largest we've ever had," said James B. Lackey, Blakiston Co., publishers of medical and scientific reference books.

Larger staffs, however, are proving no serious threat to writers, though lack of sufficient just-right material is forcing work upon many staffs. About 20% of editors reported increased use of staff-prepared material, mostly in the non-fiction field. Thirty-three and one-third per cent reported no increase over 1946. The remainder either used no staff-prepared material, or had cut the amount used.

F. Meredith Dietz, editor for The Dietz Press, Inc., gave an interesting sidelight on staff-work. "Our staff doesn't have time," he said, "but it aids more than the public is aware with accepted author's material."

► *Use of more readership studies forecast.* We asked: "Do you make readership studies to determine the reaction of readers to individual stories, articles?" Forty-six editors replied that they did, and nearly all plan greater use of such studies in order, as Edgar C. Horn (*Turf and Sport Digest*) put it, "to please

the greatest number." Gardner Soule, assistant to the editor, *Better Homes & Gardens*, summed it up thus: "Research is a tool of unlimited potential usefulness."

In the book field, Mr. Dietz informed that his company sends out manuscripts before acceptance ("if we are interested") to persons of both sexes and of varied interests for reactions.

Lester Markel, Sunday editor, *New York Times*, informed "We do not make readership studies to ascertain the contents of the magazine. We believe that primarily a magazine must be made to suit the editor; and if his tastes are bad, then he is a bad editor." But W. Beverly Varter, Jr., editor, *The Easterner*, revealed "Our readership is steering our present policy."

► *Consumption is way up!* Of 85 editors who predicted 1947 consumption of material, only 10% believed that buying would be down, with estimates ranging from 10% (*Starling Detective*) to 25% (*Dramatic Publishing Co.*). Sixty-two per cent predicted increased purchases, ranging from 5-10% (*Retail Bookseller*) to 100%, Lucile V. Tolces, editor of *Best Stories* and *Scientific Detective*. Other increases noted were: 25% (*Elks Magazine*); 20% (*Sports Afield*); 10-20% (*Chain Store Age*); 20% (*Outdoors Magazine*); 10% (*Ski Illustrated* and *Liquor Store and Dispenser*); 33 1/3% (*Pulse*); 25% (*Practical Knowledge*); 15% (*National Home Monthly*).

► *Many changes appear in types of material sought.* Scattered comments were: "More fiction," Coles Phillips (*Elks Magazine*); "More straight factual articles, fewer biographical or historical," Irving Sherman (*Super Market Merchandising*); "Will use more photo stories," Henry B. Comstock (*Railroad Magazine*); "More photo stories and short stories," Ted Kesting (*Sports Afield*); "More feature articles," Martin V. Merritt (*Chain Store Age*); "More detective stories, fewer children's stories, G. I. stories, homecomings," Lucile V. Tolces (*Best Stories* and *Scientific Detective*); "More pictures and feature material," Elizabeth Woolrey (*Ski Illustrated*); "More uses of new equipment, fewer forecasts," Frank Haring (*Liquor Store and Dispenser*); "More non-fiction," Aileen O'Hayer (*Extension*); "More realism, less sentimentality," Albert H. Hiebold (*Hence*); "More short filler and feature articles, possibly fewer full-length crime stories," Carmen M. Freeman (*Fact Detective*); "More unusual true fact cases that are steeped in mystery," E. C. Sundberg (*Revealing Detective Cases*, *Confidential Detective Cases*, *Human Detective Cases*); "More specialized articles written on assignment," Frances Woolery (*Highway*); "More business-vocational articles," V. Peter Ferrara (*Practical Knowledge Monthly*); "More fiction for adults and juveniles; appealing dollar books on special sub-

### ACCEPTANCE

By ANTON ROMATKA

The editor was jubilant,  
His praises made me blush;  
Because he found my story gem  
Within a pile of slush.



jects—or for Christmas," F. Meredith Dietz (The Dietz Press, Inc.).

► *Submissions remain heavy.* The question "How is your slush pile?" brought some interesting figures. Slightly over 43% reported "About the same." Only 8% said "Growing lighter," while the remainder noted "Growing heavier." Kenneth Kitch, managing editor, *Sun-up Magazine*, said: "We've got to cut it down!"

Volume received from agents showed 60% of the editors reporting receiving the same amount as a year ago, with approximately 30% reporting heavier receipts. Ten editors reported fewer agent-submissions. William C. Bruce, The Bruce Publishing Co., added: "We need more submissions from agents," but Mr. Dietz of The Dietz Press, Inc., said: "We have been getting better material direct from authors than from agents."

► *Few plan contents changes.* On the whole few drastic changes in contents are anticipated. Such are noted as "More teen and men features" (*Extension*); "Possibly more material on general-interest subjects like the United Nations, military training, sex education, etc." (*Better Homes & Gardens*); "Feature news stories of youth groups in the church" (*Highway*); "Will add a newsletter—Panel of Elk Opinion" (*Elks Magazine*); "Possibly more analytical treatments" (*Super Market Merchandising*); "Our trend will be toward articles illustrated with first-class photos" (*The Flower Grower*); "Very much toward the pictorial field (*The Easterner*); "Directing attention more and more to housing, gardening, and related subjects (*Household*); "Youth training" (*Pulse*).

► *Business paper editors note poor quality.* Bernard Zerbe, managing editor, *American Druggist*, voiced the feelings of numerous editors in this field when he said: "Business papers receive very poor material. Apparently the free-lance writer begins with the trade

press." Another business editor said, "I'm tired of rewriting sloppy copy." And another, "Most material requires a great deal of editing. Grammar and punctuation are also below par." J. A. Gary (*Furniture Age*), however, was optimistic. "There are a whole new crop of business paper writers among ex-service-men, many of them hard pluggers and good writers. More syndicates springing up, also."

Yet the trade journals offer an excellent market, sure and steady, for the conscientious writer who will give his best to it. Rates are up in a great many cases, consumption is heavy. It is a market worthy of good work.

► *Is America in the literary doldrums?* Forty-three editors said "No" and said it emphatically. "Our material is better in quality than three years ago," said Kenneth L. Wilson (*Teens*). "Brand new writers in the fact detection field are appearing," said Sam Snyder (*Startling Detective*). "Old hands are stepping some to improve their output."

Kenneth S. White finds there are more new names appearing on the contents page of *Adventure* constantly, and Charles S. Strong, associate editor of Thrilling Fiction Group, Standard Magazines, Inc., Better Publications, Inc., and Thrilling Comic Group, expressed confidence that the good writers who had been in the service or doing service-connected work would readjust themselves soon.

On the affirmative side, 41 editors expressed themselves equally emphatically, hurling charges of incompetence, careless writing, lack of qualifications.

Bill Williams of *True, The Man's Magazine*, commented "Writers and editors have not yet discovered in which direction writing is headed. A new school is shaping up, taking its direction from Hersey, Bernstein, Heggen, and a few others, but is not crystallized yet."

The editor of a magazine in the young married  
(Continued on Page 22)

## AN AGENT'S VIEWS ON BOOK PUBLISHING

By ED BODIN

THERE is great uncertainty in the book business as one looks into the months ahead. Discussing the rising cost of printing books, Elliott McCrae of Dutton said, "The situation will get worse before it gets better." The rising cost of paper, printing and binding have forced many book authors to accept a cut on royalties or postponement of publication. As I see it, there will be fewer unknown authors in the book field, mainly because the original print order has to be higher—and publishers can't take chances on unknown names to pull.

The small edition is a thing of the past. Of course, there may be more books subsidized by the authors—not from the standpoint of vanity publishing, but purely investment—and many publishers, who never thought of such a practice before, are looking kindly to a good author who will underwrite the manufacturing costs. But where such a practice formerly necessitated at least \$1000, now it is nearer \$5000, to be worth while, unless the book price to retail is over \$3.

Prize contests will bring in more manuscripts than ever before—but publishers will be very choosy simply because they can't take a chance on just another good book. Example: The Westminster Press in 1946 awarded no prize because no book according to the editors' judgment was strong enough. So both prizes were combined this year to make the prize about

\$8000. But unless the publishers get a sure-fire book, it will pay them to postpone the award another year.

On the whole, literature will gain by conditions, because only good books will be picked, instead of a lot of mediocre books, just to round out a publisher's list. In the boom days, many a book publisher expected to lose money on some books but make it on a few best sellers which would be well promoted. But no more. Every book must have normal expectancy of profit.

There is a good angle on that, however, because in the past many an author suffered because his book was not promoted but just listed in the catalogue on the chance that some miracle would pick it up and make it sell. In many cases, it would have been better had the author never found publication, because it is better never to have had a book published than to have a flop. A flop makes the next publisher wonder if the author is a jinx, whereas had the book been pushed with a fair amount of publicity, it might have made that author famous. (Consider Lloyd Douglas's "Magnificent Obsession." It flopped for years, then got a lucky break through accident. Had it been pushed the first year, it would have clicked right off, just as his later books, specifically "The Robe," have proved he is no jinx, but knows how to get readers.)



# FIFTY URGENT MANUSCRIPT NEEDS

As Reported to *The Author & Journalist*

IN stating "Always urgent need for excellent manuscripts of any type," E. W. McDowell, editor, Greenburg: Publisher, echoes the sentiment of editors in all fields. However, most editors narrowed their urgent needs to specific types of material. These statements follow:

**Argosy:** "Male-appeal shorts under 5000 words, typical American humor in fiction shorts, modern post-war adventure, good mysteries at 15,000. We are now considering articles and stories of almost any type that are primarily of interest to the average American male. We'll be using more factual material, more photographs." Henry Steeger, Ed.; Rogers Terrill, Mng. Ed., 205 E. 42nd St., New York 17.

**Furniture Age:** "We need more material about floor covering departments of furniture and department stores, well illustrated. More merchandising ideas, modernized stores, new departments in furniture stores; fewer success stories; less trade news." J. A. Gary, 4753 N. Broadway, Chicago 40.

**Young Catholic Messenger:** "Short stories are our greatest need. Will use more short articles." Don Sharkey, 124 E. 3rd St., Dayton 2, Ohio.

**Sun-up Magazine:** "500 word travel letters telling about interesting Southern travel points. (\$5). Some good South designed garden plans and landscaping articles. Good chore cuts (household hints) and how-to-make photo layouts. Will use more material on outdoor living, home building and improvements, Southern travel, and so forth." Kenneth Kitch. Moore Bldg., San Antonio 6, Texas.

**Teens:** Acceptable fiction, 2000 words; also serials, 10 to 13 chapters of 3000. Kenneth L. Wilson (American Baptist Publishing Society), 1701 Chestnut St., Philadelphia 3.

**Judy's:** Well-written, well reasoned, but brilliantly conceived discussion of public problems; good short-short stories. (Use three in each issue selected out of approximately 150 submissions). Will Judy, 3323 Michigan Blvd., Chicago 16.

**True Detective Magazine:** Straight fact suspense murder mysteries, uncolored and free from exaggeration, that stick to chronological sequence and have sustained mystery or outstanding detective work—or both. John Shuttleworth, 305 E. 42nd St., New York 17.

**The Challenge:** Articles on handicraft and hobbies for 'teen ages. Neil G. Smith (Presbyterian Pubs.), 165 Elizabeth, Toronto, Canada.

**Astounding Science Fiction:** Science fiction shorts, 4500-6000. John W. Campbell, Jr., (S. & S.), 122 E. 42nd St., New York 17.

**The Open Road for Boys:** Good, unusual short stories, slanted right for teen-age fellows between 11 and 17 years of age. Don Samson, 136 Federal St., Boston 10.

**Rocky Mountain Life:** Fiction, 1600-3000 with a specific "Rocky Mountain Empire" background. William J. Barker, 317 Mining Exchange Bldg., Denver 2, Colo.

**Independent Woman:** "Continually in need of thoughtful, authoritative factual articles bearing upon current social, political and economic problems especially as they affect women who work for a living." Will use more articles of the character described above—fewer personality sketches and personal experience stories. Frances Maule, 1819 Broadway, New York 23.

**New Love; Romance:** "Novelettes 8000 to 15,000." Peggy Graves (Popular Publications), 205 E. 42nd St., New York 17.

**Real Story; Real Romances:** First person confessions. Strong, realistic, emotional stories from man or woman viewpoint. Mary Rollins (Hillman Periodicals), 535 5th Ave., New York 17.

**Official Detective Stories:** "Best fact-detective stories of current cases." H. A. Keller, 400 N. Broad St., Philadelphia 30.

**The Commonweal:** "Articles of real quality." Will use more material of a distinctly literary flavor. Edward Skillin, Jr., 386 4th Ave., New York 16.

**Popular Publications:** "We particularly need Western stories up to 6000 words, Western fact articles and sports stories of all lengths." Alden H. Norton, Ed. Dir., 205 E. 42nd St., New York 17.

**The Feed Bag:** "Full length features (1200-1600) on established retail feed dealers, feed stores or feed mills." C. L. Onsgard, 1712 W. St. Paul Ave., Milwaukee 3.

**Feedstuffs:** "Retail feed industry is developing rapidly away from the hay, grain, feedstore phase, and is becoming the source of all farm supplies. This means more up-to-date stores and merchandising. Would especially like to have pictures of good exteriors and interiors with brief captions." Harvey E. Yantis, 118 S. 6th St., Minneapolis.

**The American Baker:** "Our urgent current need is for filler articles of from 100 to 700 words on bakery merchandising, sales and advertising features." Wilfred E. Lingren, 118 S. 6th St., Minneapolis.

**Brooklyn Digest Magazine:** "We are constantly on the lookout for lively interviews with Brooklynites who have earned names for themselves in their various endeavors; also short fiction which captures the Brooklyn spirit, or cartoons of similar nature. More short fiction in 1947, less poetry." Mr. Nino Lo Bello, Mng. Ed., 852 Cypress Ave., Brooklyn 27, N.Y.

**Bedding Merchandiser:** "We have need of a greater string of contributors. More spot reporting, less boiler plate in 1947." Alfred M. Salasin, 222 N. Bank Dr., Chicago 54.

**Coronet:** "Good anecdotes—not timeworn ones. Will use more in 1947." Seaman Jacobs, Filler Ed., 919 N. Michigan Ave., Chicago 11.

**People & Places Magazine:** "Good photographic sequence stories of interesting, unusual people who do things." Frederick O. Shubert, 3333 N. Racine St., Chicago.

**Modern Romances:** "Booklengths of 15,000 to 20,000 words; novelettes of 10,000-12,000; shorts, 5000-8000." Hazel L. Berge, 149 Madison Ave., New York.

**Everywoman's Magazine:** "Short-short stories of 1200-1500 words. Domestic background with theme preferred. Or humorous stories. Humorous articles of 1000 words." Joan Ranson, 1790 Broadway, New York 19.

**Maine Coast Fisherman:** "Historical articles about Maine coast. Will use more State news, fewer publicity releases." C. Owen Smith, Belfast, Maine.

**Home Life:** "Feature articles on Christian home life. Will use more feature articles and fiction, less poetry." Joe W. Burton, 161 8th Ave. N., Nashville 3, Tenn.

## FORECAST FOR RADIO WRITERS

By Art Henley

NOW that the usual end-of-the-year slump is over and the new radio year has begun rolling, one can get a clearer picture of the future as far as radio scripters are concerned. Writing staffs are being juggled, old shows dropped, new ones added and producers are even looking ahead to summer replacement shows.

Here's how the radio picture shapes up for the writer in 1947:

**Comedy:** Trend is to bigger staffs than ever on top comedy shows. Bob Hope is now using 13 writers, "Duffy's" has 14. Eddie Cantor is recruiting new talent via sample scripts from college students. And Edvard Bergen is open to new scripters.

**Daytime:** Present soap-opera format is wearing thinner and thinner. Agencies are after writing with a fresh approach to this basic homespun-philosophy sort of "kitchen drama." Daytime variety programs are springing up, constantly requiring new ideas.

**Night-time:** The commercial night-time freelance market includes the usual hardy perennials, like "Famous Jury Trials." Mystery writers are having a heyday for the air is cluttered with such shows buying one-shots and hiring scripters on contract basis. Many new dramatic shows are in process. If the producers like a writer's stuff, he'll be a regular contributor.

**Transcription:** The transcribed program industry is booming, what with a transcription network to bow soon and topflighters like Crosby doing recorded shows. Most transcription markets pay less, buy more; many offer the writer a percentage of the show's profits. Careful!

**Audience Participation:** These shows are still on the increase and relying more and more on writers and idea men rather than on ad libs from the emcee.

**Class:** Class markets such as documentary shows are still mostly sustaining, though the "Bible" is going commercial momentarily. And a commercial like "Cavalcade of America" is still wide open.

**Local:** With the country getting back to normal and acting and production staffs full again, local stations will need more script material. Hence the syndicated script market will vastly improve, resulting in wider distribution of writer's material and larger royalty checks.

**Production:** With more desirable network air-time available, agencies are preparing new programs to fill. Till then, networks must be filled with sustainers. So the writer who has a stock program idea, should push it now. Remember, selling your own show is tough; competition is terrific, but compensation is magnificent!

Good luck for '47!

D. Appleton-Century Co., Inc.: "Biographies, fiction with a contemporary background. More fiction, biographies and inspirational material, fewer war and public affairs non-fiction titles." Theodore M. Purdy. 35 W. 32nd St., New York.

**Extension:** "I'd love some good short-shorts." Eileen O'Hayer, 360 N. Michigan Ave., Chicago 1.

**American Field:** "Can always use good manuscripts on upland hunting with bird dogs." William F. Brown. 222 W. Adams St., Chicago 6.

**The American Home:** "Could use some good inspirational articles." Marian M. Mayes, Mng. Ed. 444 Madison Ave., New York 22.

Row, Peterson & Co. Really good scripts ranging from kindergarten to high school for our new department of Plays for Children. Lee Owen Snook, Director, Evanston, Ill.

**Laundry Age:** "Engineering material." Howard P. Galloway, 9 E. 38th St., New York 16.

**Profitable Hobbies Magazine:** "We can't get enough simply written articles, well seasoned with anecdotes, combining specific information and human interest." Theodore M. O'Leary, 3958 Central, Kansas City 2, Mo.

**Charm:** "Good fiction." 122 E. 42nd St., New York 17.

**Forward:** "Serials, 6-8 chapters, 3000 words each of interest to young people 18-23." Catherine C. Casey (Presbyterian Board of Christian Education), 914 Witherspoon Bldg., Philadelphia 7.

**The Californian:** "More articles, short stories, and humor." Donald A. Carlson, Mng. Ed., 210 W. 7th St., Los Angeles.

**The Grade Teacher:** "No urgent needs, but want material on all current topics, like the U.N." Miss Florence Hale.

**This Week:** "Short-shorts. More fiction, less article shorts in 1947." W. I. Nichols, 420 Lexington Ave., New York 17.

**Turf and Sport Digest:** "We have a continual urgency for good useful material. All must deal with running horse racing—fiction, articles, biographies and speculative stuff. Will use more other types of material than fiction." Edgar G. Horn.

**Seventeen:** "Teen-age fiction of high quality and breadth of canvas." Helen Valentine, 11 W. 42nd St., New York 18.

**Starling Detective:** "Short stories and articles to 1000, on all phases of crime, personalities, criminological science, solved murder cases; unusual crime stories, 4000-6000. Will use fewer staff-prepared features and photo spreads." Sam Schneider (Fawcett Pub., Inc.), 1501 Broadway, New York 18.

**Simon & Schuster:** "First-rate fiction; and non-fiction of general interest. Will use more fiction particularly in 1947." Maria Leiper, 1230 6th Ave., New York.

**Wilcox & Follett Co.:** "Junior novels for the 9-12 age group illustrating some period in the early history of our country. Less 'teen-age fiction.' Linton J. Keith, 1255 So. Wabash Ave., Chicago 5.

**Murray & Gee, Inc.:** "Book length murder and detective stories, popular scientific non-fiction, book length, especially on home and garden, sound non-fiction of all types. Book length 60-100,000 words. More non-fiction, less fiction." Theodore DuBois, Culver City, Calif.

**Blakiston Co.,** publishers of medical and scientific texts and reference books: "Basic texts in zoology, bacteriology, biology, geography, several texts in chemistry, agriculture—all of college or research grade. Will use more material about such sciences as astronomy, economics and physics." James B. Lackey, 1012 Walnut St., Philadelphia 5.

**Houghton-Mifflin Co.:** "Good-selling fiction of literary value. More fiction, fewer cook books, photographic books." Paul Brooks, 2 Park St., Boston.

**Phoenix Press:** "Light fiction, love stories, mysteries, Westerns." Alice Sachs, Gramercy Publishing Co., 419 4th Ave., New York 16.

**Whittlesey House:** "Quality fiction even though our list will be predominantly as in the past. Fewer war books and long drawn Americana." William Poole, 330 W. 42nd St., New York 15.

**Bruce Publishing Co.:** "Good novels of literary quality and wholesome themes." William C. Bruce. 540 N. Milwaukee St., Milwaukee 1.

**Dramatic Publishing Co.:** "Our biggest single market is the high school. We need plays that will appeal to this age group." Roland F. Fernand. 1706 S. Prairie Ave., Chicago 16.

# HISTORY AND THE WESTERN

. . . By ARCHIE JOSCELYN

THE other day, a friend of mine who also writes Westerns, called my attention to an article in a current issue of one of the most popular Western magazines—a departmental article, supposedly written by the editor, which contained several glaring mistakes in its opening paragraph.

It referred, poetically enough, to the weary cowpuncher at close of day, beside his greasewood fire, on the long Texas Trail—and gave the time as about 1860, the setting, somewhere in Montana.

Now, that *sounded* good. But the fact of the matter is that the first herd to swing north as far as Montana, coming up from Texas, came about 1867, when Nelson Story brought a herd all the way from Fort Worth to the Gallatin Valley. There were so many difficulties encountered, however, that the next drive to Montana was not made until 1870.

And greasewood doesn't grow in Montana. Or, if it does, very rarely indeed. Farther west, in Washington, yes, but not in Montana.

There were, of course, longhorns moving up out of Texas before the dates mentioned, but Dodge was the destination of most of them—or intermediate points. And there were cattle in Montana before that time, but they either came from the east, or from Oregon and California.

It's surprisingly easy to make mistakes—often glaring ones—when writing a Western story. Most of them are in historical matters which could be corrected by a little research. It isn't safe for a writer who doesn't know any better to read a story by a highly popular author and decide that because *his* characters do thus and so at a given period, at a given point and place, it must be all right. The truth is that far too many writers and about an equal number of editors are poorly informed on many details of Western history.

Too, many writers are careless, or take a lot of poetic license (I have to plead guilty myself), twisting things around considerably. They bow to the hallowed tradition that has grown up about what the Western story should be, which is a real barrier to authenticity.

By that I mean that many characters have a certain way of speaking and acting, of wearing certain clothes and all the rest—and most readers and a lot of editors believe that such is authentic, because it has been done so long. Some of it is all right. Some is absolutely foreign to the real West, or at least to certain sections of it.

But try to write a Western some other way and see where you get! I have had stories rejected—and so have other writers—simply because my stories were really the pure quill. The reason given was that they were not authentic!

A lot *did* happen in the early West, and accordingly, a lot *could* happen in fiction. But most of the early history, as such, is considerably different from the average story. It is just as exciting, or more so. Just as bloody and tragic. Yet most of it seldom gets into print.

Why? Because, I believe, of that old pseudo-West tradition. Editors write letters stressing the real West

and their desire for it in fiction. They break into print with more pleas of the same sort. Writers come forward and say that a new school of Westerns is emerging, that the old action Western is dying and the real West is coming into its own.

Maybe. Frankly, I'm dubious. If I write a Western with plenty of the old slam-bang action and the tried and proved plot, it sells readily—generally to those editors who are said to be most sympathetic to the yarn of the *real* West. But if I write the other type, I sell it—if at all—with much more difficulty, and more reserve on the part of the editor.

The trouble, as I see it, is that we've been educated to the wrong idea. A lean, cold-eyed waddie can go up against a big outfit which persists in rustling its neighbors' stock, and kill a dozen men, and that's all right. He can be sieved with shot from head to toe and hardly bat an eye, and that's all right, too. It's part of the tradition.

But get away from rustling. Get back to the real, authentic West—the West that was, with all of its color and, often, its horror and brutality. Try to tell some of the stories of the brutal battles between rival labor unions (the I.W.W.'s, for example).

Try to tell the story of men who, as a result of some of those bitter scraps, would be kicked out of town in the dead of winter and told to hike, often without shoes, fifty miles to the next place—with the stage drivers ordered to let them drift!—and the wolves fattening along the bloody trails!

Or of a handful of white men surrounding and murdering to the last man, woman, and child, a peaceful Indian settlement—where there was no sickness—in order to check a threatened scourge of smallpox or other disease. Or doing the same to whites and half-breeds. Delve into the real, grisly history of the long trail of '49 and try to show the accurate portrait, with no toning down.

Sometimes you see a *bit* of it in Western fiction, but not much. Editors say it's too grisly—though why it is any worse than Indian battles or rustler-law battles, I don't see; or that labor mustn't be referred to in fiction—though again I fail to see why history of so long ago should offend anyone now, since there was plenty of fault on both sides. But try it, and see what happens.

Maybe you can get away with it. Maybe the new era that some like to talk about is dawning. I'd like to think so. It would broaden the Western field 90 per cent.

But so long as editors refuse to taste of the old-days' meat and insist on just a skimming of the Western broth, avidly buying the old pseudo-Western whenever it's done according to pattern—just so long, I'm going to remain skeptical. So, until a change really comes, brother, you don't need to worry much about history or authenticity: it's more of a handicap than a help.

□ □ □

On the Runway, 34 E. 50th St., New York 22, is a service publication and all material is written from the office, following a specialized method of reportage. Gertrude L. Rossiter is editor.

*The Author & Journalist*

# LITERARY MARKET TIPS

*Argosy*, 205 E. 42nd St., New York 17, now has a picture feature department for which it needs picture features on a variety of subjects, such as sports, the outdoors, science, cheesecake and any other dramatic action subject slanted to men. Also desired are true detective and true adventure stories, 3000 to 5000 words in length, written in lively, almost fictionalized style, for which payment will be made on acceptance at 2 cents a word. Lillian G. Genn is non-fiction editor.

*Deb*, Bilbara Publishing Co., 46 W. 55th St., New York, has ceased publication.

*Doc Savage and Shadow*, Street & Smith, 122 E. 42nd St., New York 13, are to be converted to digest magazine size, with varnished covers, and the latter is to be retitled *Shadow Mystery*. Both magazines will be issued bi-monthly instead of monthly, and price will be raised to 25 cents a copy.

*Human Nature*, 1950 Curtis St., Denver 2, is now buying only an occasional script for advance issues. J. F. Ferguson, founder of the magazine, announces that Hallack McCord, writer and critic, is relieving him of virtually all editorial duties on the magazine. Mr. Ferguson will act as scientific advisor, but will devote the major part of his time to psychological work with the creative personality.

*The Fisherman*, 1103 Southwest Stark St., Portland, Ore., sports magazine published by Western Publishing Co., has been discontinued.

**Greenberg:** Publisher, 201 E. 57th St., New York, is now planning for publication next spring another volume in its series of one-act play anthologies. The volume will be edited by Dr. Mortiz Jagendorf, and will be entitled "20 Non Royalty One-Act Folk Plays." Contributors are invited to send their one-act folk plays to Dr. Jagendorf at the above address.

The Dial Press, 461 4th Ave., New York 16, George W. Joel, editor, writes "We should like it known that we will read and report on manuscripts within two weeks of their receipt."

*Mr. & Mrs.*, 208 N. Wells St., Chicago, is reported by a contributor to be making no payment for accepted material.

*West Coast*, Holce Publishing Co., 1118 4th Ave., Seattle 1, is, according to E. C. Holce, publisher, a "typical shoe string publication, the venture of a veteran who like many others is handicapped by a not uncommon condition—lack of large capital. Therefore, until such a time as *West Coast* is a financial success, we are relying on the generosity of authors and artists, and are obtaining our material gratis. We hope that this condition does not remain with us too long."

*Canadian Poetry Magazine*, P. O. Box 12, Sta. H., Toronto, Canada, a 50-cent quarterly, uses ballads, sonnets, lyrics, narrative poems, and poems of a timely nature. Payment is on publication at 15 cents a line. In addition, the magazine conducts an annual Donald French Poetry Award of \$25, open to Canadian residents only, and a special Donald French Song Lyric Award for 1947 of \$50, open, likewise, to Canadian residents only. Earle Birney is editor; Dr. Roy Daniells, Dr. E. J. Pratt, Charles Bruce, Anne Marriott, and Patrick Waddington, associate editors.

*Seventeen*, Triangle Publications, Inc., 11 W. 42nd St., New York 18, is currently interested in short stories that deal with any valid phase of contempo-

rary or historical adolescence; social and emotional relationships, adventure, comedy; up to 5000 words. Some serials, 20,000-30,000 words, are used, and cartoons of interest to this age group. Editor is Helen Valentine. Good rates are paid on acceptance.

*Fauna*, the National History Magazine, published by the Philadelphia Zoo, Philadelphia, increased its rates to authors from 1 cent a word to 1½ cents a word January 1, 1947. Roger Conant is editor.

*Matrix*, 1500 Nedro Ave., Philadelphia, a poetry magazine which publishes four issues a year, uses ballads, sonnets, and lyrics, making no payment except complimentary copies on publication. Experimental poetry is considered. Editors are Joseph Moskovitz, Frank Brookhouser, and Sylvi Moskovitz.

*Catholic Youth*, 128 E. 10th St., St. Paul 1, Minn., a monthly of which Charles R. Butler is editor, pays 2 cents a word on publication or within 60 days of acceptance, and \$1 to \$2 for photos, for stories of everyday life problems, 1200 to 2100 words; and for informative and inspirational articles with a definite teen-age slant, and personality sketches of successful teen-agers. Regular departments are covered by the staff. Sample copy and information sheet will be sent writers on request.

*Moose Magazine*, Moose Bldg., 1016 N. Dearborn St., Chicago, is now being edited by Niver W. Beaman, formerly managing editor of United Feature Syndicate, New York. The magazine uses only Moose news and pictures—no articles of general interest.

*Zane Grey's Western Magazine* is a new bi-monthly being brought out by the Dell Publishing Co., 149 Madison Ave., New York 16. The lead story in each issue will be a condensation of one of Zane Grey's novels, but original and reprint material will make up the balance of the contents. All material accepted will be under 5000 words—fiction, filler, and so forth. Payment is promised at 2 cents a word on acceptance. All manuscripts and correspondence should be sent to the magazine at Poughkeepsie, N. Y.

*Hobby Times*, 202 Mamaroneck Ave., White Plains, N. Y., Frank Del Witt, editor, pays \$2.50 to \$5 a page for constructive articles and stories relating to hobbies. The magazine, it is reported, has appeared rather irregularly.

*Pasque Petals*, 23 10th Ave. S.W., Aberdeen, S. D., edited by Adeline Jenney, Valley Springs, S. D., uses ballads, sonnets, lyrics, narrative poems, and good timely verse, making no payment except in complimentary copies (2). During the year several prize contests are conducted—The U. S. Poetry Contest, College Students Contest, State Fair Contest, and others, sponsored by individuals.

*Cosmetic & Drug Preview*, 347 Madison Ave., New York 17, has been discontinued.

*Farm and Ranch*, Dallas 2, Texas, a farm magazine for the five Southwestern states—Arkansas, Texas, Oklahoma, New Mexico, and Louisiana—is again running short stories, 500 to 1500 words in length, that would appeal to farm people. Preference is for stories with rural backgrounds, but this is not a requisite providing the stories have a human interest element and down-to-earth appeal. All stories must have a Southwestern slant, however, should locale be mentioned. Rate of payment will be 3 cents a word and up, according to merit and quality of material. Delores Lehr is fiction editor.



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## HOW I BECAME A NOVELIST

(Continued from Page 11)

to know. Once she asked Deane what I was doing so much in Greenup, staying first with Oscar and Ann Sammons and then at the hotel. Deane told her that I was trying to write a novel. And that was all that was said.

On October 19, I had finished my novel script, titled it, "Trees of Heaven" (Ailanthus trees, better known here as "stink trees"). And Blanche typed the last chapter the day I finished the script. I wrote it that morning. And while she typed it in the afternoon, I went to the Peoples Bank and borrowed a hundred dollars. I had another idea. I was taking the ms. to my publishers in New York. In seventy-two days from the time I started my novel, I had finished "Trees of Heaven," had written five short stories and a long poem, and I had married Deane.

And as I rode to New York, I had many thoughts: Would the novel be accepted? Was it a novel? What was a novel? But what disturbed me most: When would Deane and I announce our marriage? When would we take a honeymoon? And how, if the novel didn't sell? Or, if the stories didn't sell? If something didn't happen. And I couldn't forget about the debts I owed.

When I walked into the Dutton office and gave them the ms., I knew the blurb about my writing a novel was true now. Dutton editors were surprised. Louise Townsend Nicholl pounced on the script and started reading. I got myself a room over at the Y.M.C.A. just across from the Chelsea Hotel. I paid a dollar a day for my room; I spent sixty cents a day for food in the little restaurant near the Y.M.C.A. I spent ten cents for breakfast, two doughnuts and a cup of coffee. At noon I ate a twenty-five cent plate lunch. In the evening I ate another twenty-five cent plate lunch. I waited for a decision.

When Louise Nicholl read "Trees of Heaven," she walked out of her office and announced, so anyone listening could hear, "He's done it. He's done it. Jesse Stuart has written a novel. And it's a good one."

When I visited E. P. Dutton's three days from the time I'd left the script, Mr. Macrae called me into his office.

"Jesse," he said, "I don't know whether you need the money or not, but it is customary to advance the author a little money if he needs it."

"Well, well," I stammered. "I suppose . . . I suppose, I could use a little. But I don't need it . . . not badly . . ."

"How about two hundred and fifty dollars?" he asked.

"That's wonderful," I said, thinking that now the world was mine.

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*The National Kegler*, 2108 Payne Ave., Cleveland 14, Ohio, issued ten times a year, uses 1000-word articles and short stories, serials with installments of 1000 words, and news items, about bowling, bowling personalities, etc. Payment is made on publication at 2 cents a word, according to Sam Levine, editor.

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The Jewelry Industry Council, 366 5th Ave., New York 1. A. E. Haase, executive director, writes: "One of our purposes is to collect and coordinate information from all parts of the jewelry industry, which gives us a large file of information which might be of interest to your readers. We are in a position to furnish leads and information to writers who might be interested in writing news and feature stories on jewelry, silverware and watches. We can supply both historical background and contemporary material. We would be happy to work with individual writers on local angles. . . . Since much of our material is based on nation-wide surveys and information supplied by members of the industry, we can, and would be happy to, supply any writers who request it, information that might lead to stories for their particular needs."

United California Productions, Inc., 1022 Palm Ave., Hollywood 46, a newly organized motion picture production company, is looking for story properties for a complete program for the coming year. "At present we are looking for a story to star Robert Cummings for production commitments beginning in January, 1947," writes Edward Regan, Story Editor. "Strong, well-defined central characters and fresh business are essential. In view of present world conditions, comedies about the servant problem or lawn parties rained out on Long Island estates will not interest us. . . . We will give a quick reading, prompt okay or rejection, and immediate return of manuscripts."

The correct address of *American Business*, Chicago, Ill., is 4660 Ravenswood Ave., instead of 4460 as appeared in the Trade Journal Market List for January.

*The Savior's Call*, Salvatorian Seminary, St. Nazianz, Wisc., a Catholic family magazine, pays up to 2 cents a word for current-events articles, to 3500 words; \$25 for fiction, 2500 to 3000 words, and up to \$10 for verse. Short-stories of 500-600 words are also used. Editor is Rev. Winfrid Herbst, S. D. S.

The United Features Syndicate, Inc., 220 E. 42nd St., New York, is no longer in the market for serials.

Popular Mechanics Co., 200 E. Ontario St., Chicago 11, is planning to publish a list of general books under the imprint of the Windsor Press. "Our first titles," states Norman Guess, Book Manager, "will be a 'Primer For Home Builders' and 'Science Digest Reader.' For this Trade Book Department we shall consider all types of manuscripts in the non-fiction field, ranging from biography and travel to popular scientific and technical subjects. Manuscripts will be read promptly and a decision reached as quickly as possible."

*Radio & Appliance Journal*, 510 RKO Bldg., 1270 6th Ave., New York 20, is in the market for short human interest items about radio and appliance dealers doing unusual or special jobs in their respective localities. "A radio and/or appliance dealer who routed a hold-up attempt, for instance, or one who indulges in unusual philanthropic projects, is active in politics or similar activities," writes Janice Johnson, associate editor. "These stories may be any length, but they must be accompanied by a photograph of the dealer. We will pay \$5 to \$10, depending on length, for each item accepted."

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## WILL HEIDEMAN

Dept. A

NEW ULM, MINN.

## AUTHOR-AGENT RELATIONSHIPS

(Continued from Page 9)

of the editor or which may have been due to some circumstance which has nothing to do with the intrinsic merit of the story. The agent cushions the shock and the disappointment and failure of the work in which the author has invested a great deal of time and enthusiasm. The agent has seen other authors go through the same disappointments and seen them turn around into successful periods; and he can tell the author that and he almost customarily does; and it means a great deal to the author and is also a help to an editor who is dealing with a sensitive author whom he wants to keep producing.

"I have observed many cases where an agent has believed in a new writer and come into this office and worked long and patiently to find out what was the matter with the writer's work and finally made—or at least helped to make—his work successful. I do not mean to say that I have never observed something like a sharp practice on the part of an agent; but in the very rare cases where I have seen such, it was attempted in the author's behalf and not against the author."

Glenway Wescott, as well as several other authors, repeated what had been said before, that "no individual is in a position to give an entirely impartial and trustworthy opinion of these matters," and that "all authors should belong to the Authors' Guild, part of whose service to its members is to give just such advice."

"The real agency problem," said Phil Stong, "is how to get a good agent. The number of writers a conscientious agent can undertake to handle is strictly limited. It is very much more difficult to get an acceptance from a first-rate agency than it is to get one from a first-rate publisher. When a good agent gets thirty or forty producers selling in the higher brackets, you will have to make like Shakespeare to get him to add you to his list. It means simply that he will have to stay up later nights, and there is a limit to that business."

In conclusion, if any agent is reading this survey, it may cheer him to know how many authors who answered the questionnaire praised their own agents voluntarily, and expatiated on what the agents had done for them. (One, however, who said he had had fifteen years of unbroken good relations with his agent, remarked that if said agent ever skipped the country, the next one would be bonded and fingerprinted!) Since the questionnaire went only to those now using agents (with the one exception noted above), anti-agent sentiment in general was lacking.

Had space permitted, a complete tabulation of all answers received might have given still more assist-

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ance to beginning writers. But even this skimming of the cream of the nearly seventy answers received before the deadline—all from established and successful professional writers—should be of the greatest value to beginners to whom the whole profession is still a puzzling and confusing maze of detail. Let me repeat my thanks to the men and women who (in the midst of the holiday season) took the time and trouble to stretch a helping hand to their younger colleagues and perhaps, in the future, their friendly competitors.

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*Mammoth Detective, Mammoth Mystery, Amazing Stories, Fantastic Adventures, Mammoth Western, and Mammoth Adventure*, all published by the Ziff-Davis Publishing Co., 185 N. Wabash Ave., Chicago 1, are always in the market for good stories in any of the categories they cover. The four Mammoth books each use, if possible, a full-length novel in each issue. "We like to get such novels that are later to appear in hard covers," states Howard Browne, managing editor of the Ziff-Davis Fiction Group. "Our rates are 1¼ to 3 cents, depending on the quality of the work, and, in a smaller measure, how well the author is known to the reading public. We are partial here to off-trail stories, and like lots of dialogue and purposeful action. Lengths can run anywhere between 2000 and 70,000 words. *Mammoth Detective* and *Amazing Stories* are published monthly; the other four appear bi-monthly." Raymond A. Palmer is editor of the Fiction Group.

Knott Cartoon Service, 29 Main St., Evansville 8, Ind., will furnish a list of current requirements to interested gag-men. The gag writers receive 25% of the sale price when the editor pays off.

*Maclean's Magazine*, Toronto, Ont., is now paying from \$200 to \$355 for short stories between 2000 and 7000 words, \$150 to \$200 for fiction under 2000 words, depending on the editor's estimate of the story's worth. Former rate for short stories was \$200 to \$300, and, for short-shorts, \$150. Payment will be made in U. S. funds as in the past, with the 15% alien non-resident tax on payments made to writers domiciled in the United States. "We have also improved our facilities for handling fiction," writes Arthur Mayes, assistant editor, "which will speed up our reports."

*Crime Doctor*, 200 W. 70th St., New York, has been temporarily suspended due to paper shortage.

*Everywhere* is a new 50-cent travel monthly scheduled for appearance several months hence. It will use travel articles up to 3000 words and first-person travel anecdotes paying 2 cents and up on acceptance.

*Humor-Esq.*, formerly located at 633 S. Wells St., Chicago 7, has changed its editorial and publishing set up and is now located at 25 E. Jackson Blvd. "We need stories (1200 words limit), articles (1200), cartoons, photographs, poems, fillers," writes William Sherwood. "Satire and glamour are the bywords and the magazine is based on humor in music. Stuff should all have a musical slant for the 16-24 age group, but not be written down to them. Payment: for manuscripts, 1 cent a word and up, on acceptance; cartoons, photographs, \$5 on acceptance; fillers and poems, \$1 and up on acceptance. We need an inventory."

*Movie Play* and *My Love*, Buse Publications, 22 E. 82nd St., New York 22, formerly bi-monthly, will become monthlies—*Movie Play*, edited by Houston Gray, in June; *My Love*, edited by Ethel Pomeroy, with the March issue. No change will be made in editorial format.

*Interim*, 1536 Shenandoah Drive, Seattle 2, Wash., A. Walter Stevens, editor, a quarterly interested in "the best poetry of permanent value," prefers narrative poems. No payment is made but complimentary copies are sent. "We are interested in poetic dramas in one or three acts," writes Mr. Stevens.

*Sunflower*, 15 N. Maryland Ave., Atlantic City, N. J., published by Occult Sciences Library Service, is no longer purchasing material for publication.

## "WHEN CONSCIENCE SPEAKS"

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(Continued from Page 13)

group stated that dramatic treatment of war-born problems is lacking, and Nino Lobello (*Brooklyn Digest*) thought "too many unqualified are attempting to compete with the top-notch professionals. The requisite to good writing is a good education."

Good writers; poor writers; careful writers; careless writers. The 43 to 41 ratio brought forth by our survey would certainly not indicate that the slump is anything to worry about—but something certainly to do something about!

► *Favorable days are forecast for the playwright.* Lee Owen Snook, Director, Row, Peterson & Co., Evanston, Ill., anticipates an excellent year in 1947 following a banner year in 1946. Patrons, he reports, shy away from propaganda and war plays, but, aside from that, there seems no vital change in the needs of directors of dramatics. High admission fees are being paid for amateur productions and the attendance figures are equally high. Thus, the play director is more inclined than ever to think that the best is none too good. This prosperity is likely, too, to cause publishers to pay more for play manuscripts on an outright purchase, despite rising costs of typesetting, paper, and so forth.

► *General Prospects Good.* Only twelve editors believed that a circulation decline is inevitable in 1947. Several of these edited publications in a specialized field much affected by the ending of the war. Others stated that they expected newspaper circulations to drop, but felt magazine sales would be affected but little. Thirty-five looked for increased circulation, and 39 felt that sales would hold up well.

All in all, our analysis shows highly favorable con-

ditions for the free-lance writer who puts the best that's in him into his writing in the year ahead.

□ □ □

*Poetic Outlook*, formerly Box 366, West Liberty, Kentucky, is now reached at Box 211, Ashland, Ky. A quarterly, the magazine makes a token payment of 1/4 cent a word on publication for poems used. Donald E. Webb is editor.

*The Friend*, 482 Sexton Bldg., Minneapolis, Minn., Gertrude Hanson, poetry editor, maintains high standards for the poetry used. No payment is made, but occasional prizes are offered.

*Your Life, Your Personality, Your Health, Woman's Life, and Success Today*, have changed their address from 354 4th Ave. to 227 E. 44th St., New York 17.

*Pace*, 818 Forsyth Bldg., Atlanta 3, Ga., reports "final publication plans have not been made. However, in general, we shall not be in the market for any material except that from our regular correspondents or others on assignment from us." W. L. Williamson is associate editor.

Clark R. Gilbert, Superintendent, Geuda Springs Public Schools, Geuda Springs, Kansas, is collecting and preparing material for a book, "Work and Play for Youth Groups," for which he needs all kinds of material and professional quality pictures about all types of youth projects, novel ideas for parties, games, and so forth. "Since all material will be revised to fit, I would like authors to send clippings, copies of programs, forms, and other minute details," Mr. Gilbert writes. "Nominal payment will be made on acceptance and authorship credit will be given." Mr. Gilbert is also interested in receiving stories of daily flag raising ceremonies, and flag ceremonies used for special occasions, and assemblies. Pictures to illustrate should be first-class.

*Taxi Weekly*, 1819 Broadway, New York 23, "The Recognized National Taxi Trade Paper," pays 15 cents per newspaper inch on publication, for news of the taxi business. Robert Stewart is editor.

*Home Magazine*, 1713 Rhode Island Ave., N. W., Washington 6, D. C., formerly published by the National Retail Lumber Dealers Association, has been discontinued.

*Allure*, whose address appeared in our January issue as 101 W. 76th St., New York, should be 101 W. 46th Street.

*Cabaret-Restaurant News*, 1819 Broadway, New York 23, was recently merged with *Tavern Weekly* which has, however, since been temporarily suspended.

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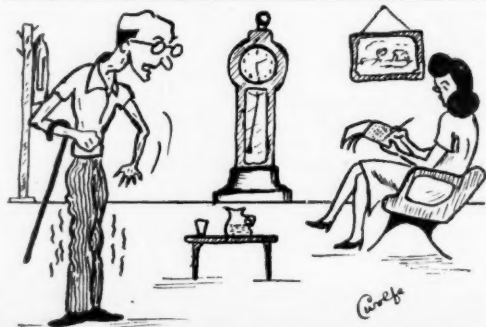
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The Ryerson Press, 299 Queen St., W., Toronto 2-B, Canada, will make its annual award of \$1000 to any Canadian author whose manuscript submitted in the contest is declared first choice by the judges. Upon announcement of the award, \$500 will be paid as an outright prize, and \$500 royalties will be guaranteed. No restrictions are imposed as to subject (except that spy, detection, and crime stories are ineligible), but the manuscripts should be interesting and they must have distinction. The award jury will be composed of a representative of The Ryerson Press, a representative of the Canadian Authors' Association, and a third chosen by these two. All manuscripts submitted must be typed, double-spaced, and hitherto unpublished in any form. For complete conditions write The Ryerson Press, at the above address. Manuscripts must be postmarked not later than March 1, 1947.

Metro-Goldwyn-Mayer has offered an award of \$10,000 to the author of the Drama in Everyday Life judged best from among those published in *The Reader's Digest* for the period beginning February, 1947 and ending January, 1948. Judges will be Dorothy Canfield Fisher and John Erskine, writers, educators and critics; and Voldemar Vetluuguin, chairman of the Editorial Board of MGM Studios. The recipient of the award will be announced in *The Reader's Digest* for March, 1948. . . . In addition, MGM will pay \$25,000 for any *Reader's Digest* Dramas in Everyday Life selected for screen use. . . . *The Reader's Digest* will continue to pay its regular rates for every Drama in Everyday Life published in the magazine.

The Julia Ellsworth Ford Foundation, 8 W. 40th St., New York 18, has announced its 1947 Annual Contest for Children's Literature. The award is \$1250 of which \$500 will be paid outright, \$750 against royalties. Closing date for receipt of manuscripts is April 15, 1947. For full details and entry blanks write to The Julia Ellsworth Ford Foundation Contest c/o Julian Messner, Inc., at the above address.

*Ellery Queen's Mystery Magazine* and Little, Brown & Co. are holding their Third Annual Short Story Contest, offering a \$3000 First Prize, six Second Prizes of \$500, and additional prizes if results war-

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ant, as they have done in the first two contests. Christopher Morley, Howard Haycraft and Ellery Queen will act again as the Board of Judges. Closing date is October 20, 1947, with winners to be announced by Christmas, 1947. For full information about the contest, write to Contest Editor, *Ellery Queen's Mystery Magazine*, 570 Lexington Ave., New York 22.

Poets' Study Club, of Terre Haute, Ind. is sponsoring its Fifth Annual Poetry Contest for pupils and students of all elementary schools and high schools in the city of Terre Haute and surrounding territory; and for adults through the State of Indiana. Send a stamped envelope to Mabel Skeen, 454 S. 12th St., Terre Haute, for copy of rules.

*Our Dumb Animals*, 180 Longwood Ave., Boston 15, is conducting its annual Story-Telling Photographic Contest, offering cash prizes amounting to \$95 and ten subscriptions to the magazine for clear, outstanding photographs of wild or domestic animals and birds. All contestants should strive for pictures that tell a story—pictures, for instance, of wild life feeding or building homes, or of domestic animals in surroundings showing care and thoughtfulness for their comfort. First prize is \$25; Second Prize, \$15; Third Prize, \$5. In addition there are 10 \$3 prizes, 10 \$2 prizes, and 10 one-year subscriptions to the magazine. Rules of the contest may be obtained by writing to the Contest Editor at the above address.

*Magazine Digest*, 20 Spadina Road, Toronto 4, Canada, or 8 W. 40th St., New York, is conducting its 1946-47 Pot Pourri Contest, offering \$10,000 for favorite anecdotes and funny stories. First prize is \$5000; Second, \$2500; Third, \$1000; Fourth, \$500; Fifth, \$250; Sixth, \$100; Seventh, \$75; Eighth, \$50; Ninth, \$25, and 100 prizes of \$10 each. Jokes or anecdotes may be original, or may be clipped from home-town paper, a pamphlet, or magazine, in which case, source must be clearly stated. Each entry must be on a separate sheet of paper bearing name and address of sender. All contributions will be acknowledged but none will be returned, and all will become the property of *Magazine Digest* Publishing Co., Ltd. No contribution should exceed 500 words. Contest closes May 31, 1947. Address contributions to Dept. 50, *Magazine Digest*.

Mrs. Gertrude Hanson, Contest Chairman of the National Thanksgiving Association Poetry Contest, emphasizes that the purpose of the contest is to make Thanksgiving Day a more truly patriotic occasion and not just a turkey-stuffing day. Therefore, all poems submitted must state reason why the flag should be displayed on Thanksgiving Day. Cash prizes for 1947 are the same as heretofore—cash or war stamps down to 8th place, starting with a \$25 first prize. Address Mrs. Hanson at 482 Sexton Bldg., Minneapolis 15.

The Topeka Civic Theatre, Inc., 9th and Topeka Blvd., Topeka, Kans., is conducting a Playwriting Contest, prize in which will be the Breyfogle Award of \$500 made possible by John W. Breyfogle of Topeka. The contest opened November 1, 1946, will

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